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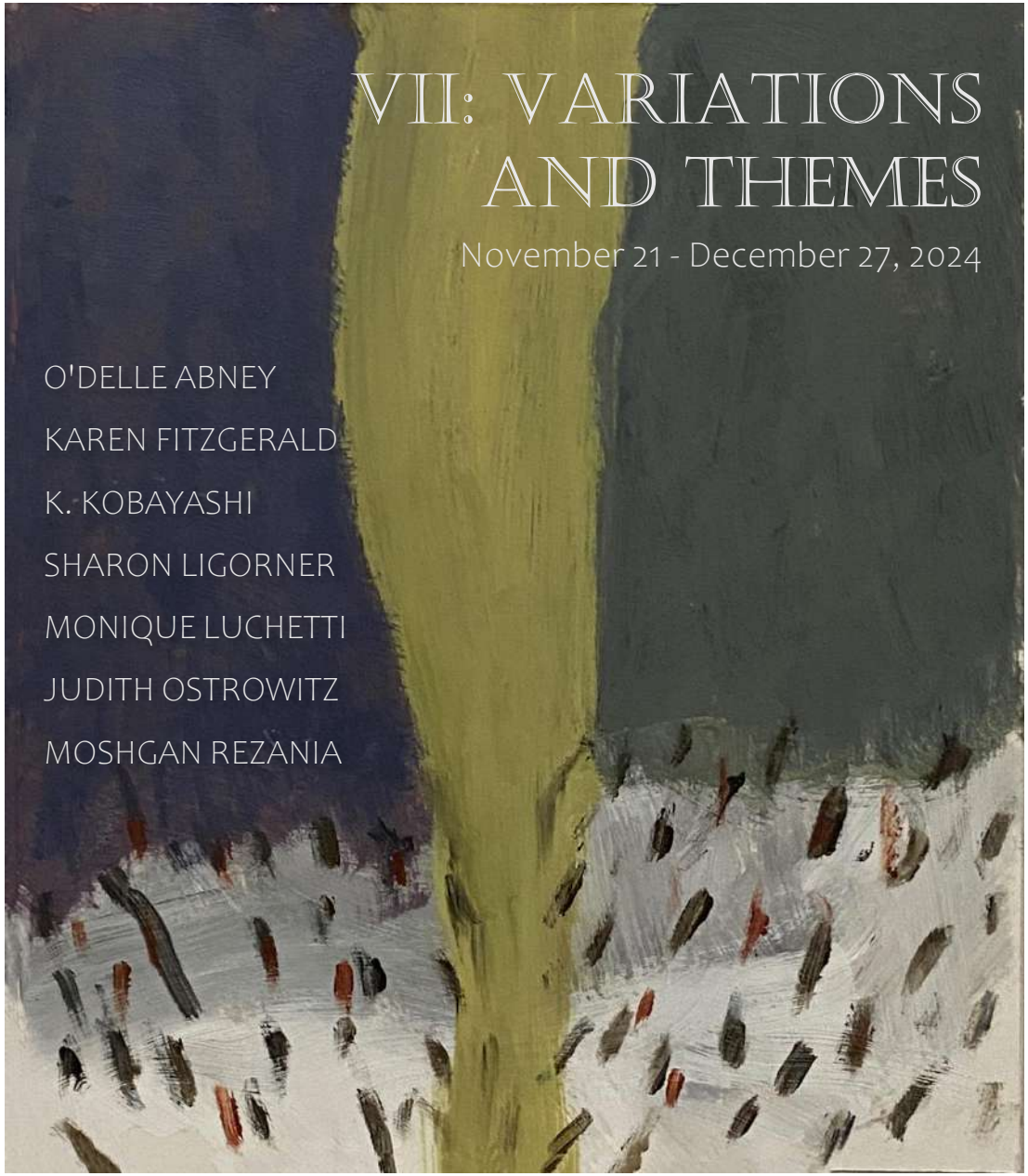


VII: VARIATIONS AND THEMES

November 21 - December 27, 2024

O'DELLE ABNEY

KAREN FITZGERALD

K. KOBAYASHI

SHARON LIGORNER

MONIQUE LUCHETTI

JUDITH OSTROWITZ

MOSHGAN REZANIA

VII: VARIATIONS & THEMES

This virtual group exhibition brings together a wide-ranging collection of artistic practices spanning painting, drawing, collage, and gilding. Featuring seven artists, artists, the exhibition highlights works from a talented group of artists: O'DELLE ABNEY, KAREN FITZGERALD, K. KOBAYASHI, SHARON LIGORNER, MONIQUE LUCHETTI, JUDITH OSTROWITZ, and MOSHGAN REZANIA.

This exhibition highlights the distinctive techniques and conceptual depth of each artist, offering insights into the underlying motivations driving their creative practices. While the artists' styles vary widely, encompassing both abstract and representational works, they share a foundation of technical mastery and boundless imagination. Each artist contributes a unique voice, shaping ideas into artworks that enrich the broader tapestry of contemporary art.

The gallery's ongoing dedication to supporting artists whose work engages with themes related to the natural world, philosophical & spiritual inquiry, cultural identity, and process-oriented methodologies is evident in this cohesive yet eclectic presentation.

THE NATURAL WORLD

Sharon Ligorner's collage works *Hummingbird*, *Window,* and *Interior Sign* convey the joy of uniting disparate elements, with each cut-out settling naturally into a vivacious expression of humanity's connection to the natural world.

Monique Luchetti's latest series *Invasive Plants* examines the intricate ecosystems beneath our feet, revealing the hidden beauty and complexity of nature. In *Anthropocene I,* she depicts the interweaving branches of trees as shapes and lines. In focusing on the isolated parts of the tree, Luchetti not only searches for the underlying geometry but also its underlying life,

Moshgan Rezania's abstract expressionist plein air impasto paintings *Blue Symphony I* and *By the Ocean II* depict nature's dynamism through sweeping brushstrokes and bold abstractions.

PHILOSOPHICAL & SPIRITUAL INQUIRY

Karen Fitzgerald's works *Light Rising*, *Earendel* (named after the Webb telescope's discovery of the ancient star) and *Hearing the Light,* offer pictorial speculations on the energies illuminating our universe, exploring the unity of matter and spirit.

Judith Ostrowitz's surreal compositions *The Perfected Matter Attracts the Fire of Heaven* and *First Three* are symbol-laden panoramas representing pathways of inner transformation and renewal.

WORLD CULTURE

K. Kobayashi creates dense, gestural compositions defined by bold, autumnal color fields. Drawing from memory, Kobayashi encapsulates the fleeting yet enduring essence of personal experiences and cultural heritage.

PROCESS-DRIVEN

O'Delle Abney's *Ethereal Series* showcases the dramatic power of the poured painting techniques, where fluid layers and expressive brushstrokes merge to evoke a powerful sense of movement and dynamism.

KAREN FITZGERALD

HEARING THE LIGHT, 2020
Mica, Venetian plaster, and 23k gold on Yupo paper mounted on panel
20 in. diameter
Signed, dated, and titled verso
$2,000

KAREN FITZGERALD

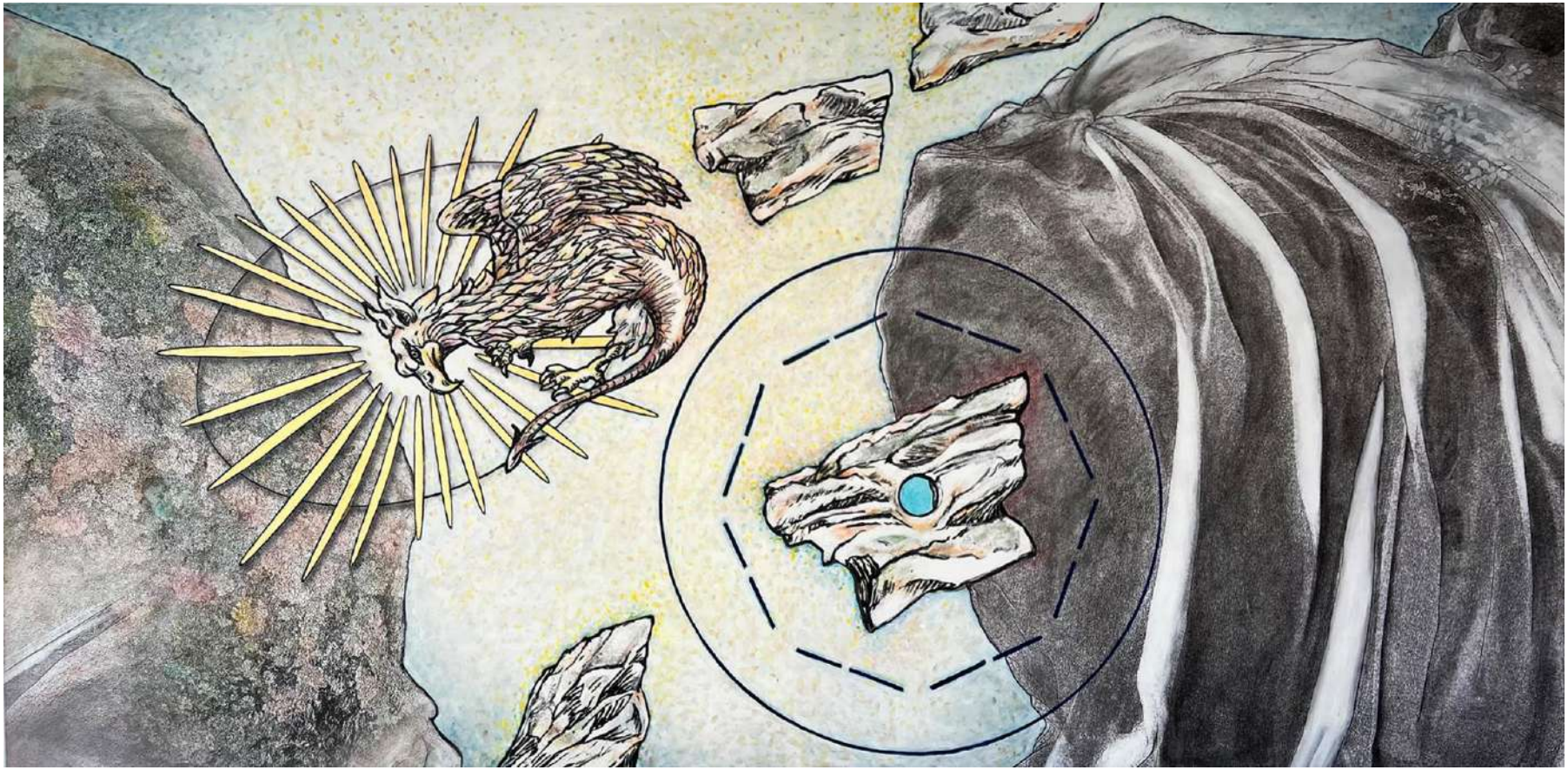
LIGHT RISING, EARENDEL, 2022
Oil, mica, Venetian plaster, and 22k Moon gold on Yupo paper mounted on panel
24 in. diameter
Signed, dated, and titled verso
$2,400

KAREN FITZGERALD

Karen Fitzgerald's paintings bridge the physical and spiritual realms, channeling subtle energy through fluid media like watercolor, thinned oil paint, and mica to create luminous, layered surfaces. Her use of gilded metals adds an ethereal quality, heightening the otherworldly feel of her work. Focused on the circular tondo form, Fitzgerald explores space and surface with a restrained palette, balancing inward pull and outward motion. Her approach enhances the convex and concave dimensions, creating shifting silhouettes and a unique spatial tension that invites viewers to experience the delicate interplay of energy and form.

Karen Fitzgerald lives and works in New York, NY. She holds an M.Ed. from Teachers College, Columbia University, an M.F.A. from Hunter College, and a B.F.A. from the University of Wisconsin, Milwaukee. Fitzgerald has exhibited her work in numerous solo and group exhibitions, with her art showcased at various museums across the United States, including the Muscarelle Museum of Art (Williamsburg, VA), Hudson Valley MOCA (Peekskill, NY), Steinberg Museum of Art (Brookville, NY), Fort Wayne Museum of Art (Fort Wayne, IN), Hammond Museum (North Salem, NY), Islip Art Museum (East Islip, NY), Milwaukee Art Museum (Milwaukee, WI), The Queens Museum of Art (Corona, NY), Rahr-West Museum (Manitowoc, WI), the National Academy Museum and School of Fine Arts (New York, NY), and the United Nations (New York, NY). Notable university galleries include the Milwaukee Institute of Art and Design (Milwaukee, WI), John Jay College Art Gallery (New York, NY), Rotunda Gallery at the University of Arizona (Tucson, AZ), Hunter College, Queens College Art Center, Queensborough Community College (Flushing, NY), and LaGuardia Community College (Long Island City, NY), among others.

JUDITH OSTROWITZ



THE PERFECTED MATTER ATTRACTS THE FIRE OF HEAVEN, 2023
Acrylic paint, pumice gel, and archival ink on canvas
41 x 84 in.
Signed and dated verso
$12,000

JUDITH OSTROWITZ

FIRST THREE, 2024
Acrylic paint and archival ink on canvas
46 x 97 in.
Signed and dated verso
$12,000

JUDITH OSTROWITZ

Drawing from Alchemical and related Qabalistic traditions, Judith Ostrowitz employs symbolic elements to craft visionary landscapes that serve as visual representations of personal transformation and self-realization. In the creation process, Ostrowitz seamlessly merges traditional iconography derived from Alchemy, Qabalah, and Tarot with contemporary objects from everyday life. Her artwork is a fusion of paintings, drawings, and photographs, combined with scanned fabrics, stones, and other materials.

Manipulating imagery and various media, she employs Photoshop to transform these combinations into intricate "cartoons," which then serve as blueprints for her elaborate paintings or are adhered to Plexiglas, resulting in the creation of semi-transparent works. This cohesive approach in her artistic process allows Ostrowitz to seamlessly blend ancient traditions with modern elements, producing unique and captivating visual narratives.

Judith Ostrowitz lives and works in New York City. She holds a Ph.D. in Art History from Columbia University, an M.A. in Anthropology from the New School for Social Research, and a B.F.A. in Painting from Pratt Institute. Ostrowitz has exhibited her work at Denise Bibro Fine Art, Open Center Gallery, Porter Contemporary, Hudson Guild Gallery, The Sculpture Center, Kiana Malekzadeh Gallery, and others. As an art historian, she has served as an adjunct faculty at Columbia University, Barnard College, The City College of New York, New York University, and Yale University. Ostrowitz has also developed curatorial projects for The Metropolitan Museum of Art, The Brooklyn Museum, The Peabody Museum of Natural History in New Haven, The Newark Museum, and the American Museum of Natural History in New York.

O'DELLE ABNEY

ETHEREAL SERIES 10, 2024
Mixed media on paper
20 x 24 in.
Frame: 20.25 x 24.25 in.
Signed and dated verso
$900

O'DELLE ABNEY

ETHEREAL SERIES 08, 2024
Mixed media on paper
20 x 24 in.
Frame: 20.25 x 24.25 in.
Signed and dated verso
$900

O'DELLE ABNEY

Abstract artist O'Delle Abney creates process-driven work that harnesses the dramatic impact of poured paint. Using acrylic as his primary medium, Abney begins with a fluid base layer, then builds each composition by incorporating innovative elements and techniques. His work combines rich, complementary hues with bold, gestural brushstrokes, achieving a dynamic balance between structure and fluidity. Working in series, he develops each style until it becomes familiar, then embarks on a new series, introducing experimental methods to continually push creative boundaries.

O'Delle Abney is a New York-based artist who earned both his MFA and BFA from Carnegie Mellon University in Pittsburgh, PA. He has shown his work extensively in solo and group exhibitions throughout New York City, with galleries including Icebox4 Gallery, Blue Mountain Gallery, First Street Gallery, Pictor Gallery, Lichtundfire, Berry Campbell Gallery, Noho M55 Gallery, Phoenix Gallery, Pleiades Gallery, Paul Kolker Gallery, Skylight Gallery, Spacewomb Gallery, Rush Art Gallery, and Berkeley College Gallery, among others. Abney's work is held in several public collections, including those of The Port Authority of New York and New Jersey, Jones & Laughlin Steel (Pittsburgh, PA), Pittsburgh Plate Glass Industries (W.F. Newton Office Collection), Pennsylvania State University, Ivy School of Professional Art, and Bidwell Cultural Center (Pittsburgh, PA).

K. KOBAYASHI

UNTITLED, 2021
Acrylic on paper
9 x 8 in. (unframed)
Signed, dated, and titled verso
$300

K. KOBAYASHI

UNTITLED
2024
Oil on Yupo paper
14 x 11 in. (unframed)
Signed, dated, and titled verso
$400

K. KOBAYASHI

UNTITLED (diptych)
2022
Oil on wood
6 x 12 in.
Signed, dated, and titled verso
$600

K. KOYBAYASHI

Emerging artist, K. Kobayashi skillfully blends elements of Color Field painting and abstract expressionism with Shodo, a Japanese calligraphic art form. Using acrylic, graphite, and ink, her paintings feature densely packed and evocative compositions that combine gestural sweeps of color with the flowing, graceful lines of calligraphic script.

Many of her works incorporate distinctive Shodo marks, applied in a curvilinear manner. Through the inclusion of these pictorial scripts, the artist seeks to establish a visual dialogue with the viewer. Drawing inspiration from her memories, Kobayashi aims to encapsulate the essence of her experiences on paper.

Born in Japan and currently living and working in New York, NY, K. Kobayashi holds an MSW from the University of Central Florida, a BFA from Queens College, City University of New York, and an A.A. from LaGuardia Community College. She also completed a certification program at The Art Students League of New York and pursued coursework at the School of Visual Arts. Kobayashi's work has been featured in solo and group exhibitions, including at The Art Students League, Queens College, and Lola Shepard | Curatorial Projects + Gallery. Her pieces are part of private collections in New York, Florida, Tokyo, and Nagano, Japan.

MOSHGAN REZANIA

BLUE SYMPHONY 1, 2022
Acrylic on canvas
32 x 50 in.
Frame: 33 x 51 in.
Signed verso
$9,000

MOSHGAN REZANIA

BY THE OCEAN II, 2021
Oil and acrylic on canvas
24 x 24 in.
Frame: 25 x 25 in.
Signed verso
$2,750

MOSHGAN REZANIA

Influenced by a range of artists, from Cezanne to De Kooning, Moshgan Rezania's Abstract Expressionist paintings reflect a deep connection to nature and a relentless pursuit of creative expression. Embracing plein air painting and exploring the world of color, she works primarily with oil and pastel to achieve the intensity and texture she desires. Her evolution from Expressionism to Abstract Expressionism has led her to explore a new medium—acrylic—adding depth and luminosity to her work.

Moshgan is an Iranian-born artist currently living and working in Westchester, New York. Her artwork has been featured in numerous solo and group exhibitions across the United States, Europe, and the Middle East. Notable exhibitions include the Hudson River Museum (Yonkers, NY), the National Association of Women Artists (NY), the United Nations (New York, NY), the Gallery of Graphic Arts (New York City, NY), Domain Design (NJ), the Joseph Fischl Gallery (New York City, NY), Sterling Gallery (New Orleans, LA), Back Room Gallery (Beacon, NY), Mariana Gallery (Cold Spring, NY), Soho East (Irvington, NY), Roof Top Gallery (New York City, NY), and Viewpoint Gallery (New York City, NY), among others. Internationally, her work has been displayed at La Cantina Restaurant (Milan, Italy), Darya Baigi Gallery (Tehran, Iran), Shiv Gallery (Tehran, Iran), and Barg Gallery (Tehran, Iran). Moshgan's artwork has also been featured in several publications, including *The Connection*, *Art Affair*, *Art News*, and *Art Trends*.

MONIQUE LUCHETTI

INVASIVE WEED - CLOVER / TRIFOLIUM TRICHOCEPHALUM, 2024
Pencil, gouache, acrylic, and gesso on Nepalese Lokta paper
30 x 20 in. (unframed)
Signed, dated, and titled verso
$900

MONIQUE LUCHETTI

INVASIVE WEED-VICAR MEAD ANGELICA SYLVESTRIS, 2024
Pencil, gouache, acrylic, and gesso on Nepalese Lokta paper
30 x 20 in. (unframed)
Signed, dated, and title verso
$900

MONIQUE LUCHETTI

ANTHROPOCENE I, 2021
Pencil, gouache, and gesso on Nepalese Lokta paper
48 x 39 in. (unframed)
Signed, dated, and titled verso
$2,750

MONIQUE LUCHETTI

Monique Luchetti's artwork explores environmental and animal conservation, blending scientific observation with imagination to highlight life's interconnectedness. In her *Anthropocene* series, she depicts trees' seasonal transformations, emphasizing their structural vitality. Her recent *Invasive Plants* series examines soil ecosystems, the balance between native and invasive species, and the mycelium networks connecting plants and trees. Across her work, Luchetti reflects on humanity's impact on nature, fostering awareness of our interdependence with ecosystems.

Monique Luchetti lives and works in Hudson Valley, NY. She received her M.F.A. in Painting from Ohio State University and a B.F.A. in Sculpture from Virginia Commonwealth University. Luchetti has mounted numerous solo and group exhibitions nationally and internationally including the Peale Museum (Baltimore, MD), the Brattleboro Museum (Brattleboro, VT), Western Colorado Center for the Arts (Grand Junction, CO), Augsburg University, (Minneapolis, MN), University of Connecticut (Stamford, CT), Edinboro University (Edinboro, PA), Parkland College (Champaign, IL), Terre Roveresche (Urbino Pesaro, Italy), and CCNOA (Brussels, Belgium). Luchetti is the recipient of several honors including the Brooklyn Navy Yard public art commission, the Pollock-Krasner Foundation Grant, Artists Space: Artist Collective Grant, the Ohio Arts Council Grant, the Edith Fergus Gilmore Funds Award, and the Hosea Puig Award. Her past art residencies include Foundation Obras (Portugal), Joya (Spain), Altos de Chavon (Dominican Republic), and Yaddo (Saratoga Springs, NY).

SHARON LIGORNER

HUMMINGBIRD, 2014
Collage on paper
Paper: 8 x 6 in.
Frame: 17 x 13 in. (framed upon purchase)
Signed, dated, and titled verso
$650

SHARON LIGORNER

WINDOW, 2024
Collage on paper
Paper: 8 x 6 in.
Frame: 17 x 13 in. (framed upon purchase)
Signed, dated, and titled verso
$650

SHARON LIGORNER

INTERIOR SIGN, 2024
Collage on paper
Paper: 9 x 9 in.
Frame: 17 x 13 in. (framed upon purchase)
Signed, dated, and titled verso
$650

SHARON LIGORNER

Sharon Ligorner channels her artistic inspiration from the universal shapes, patterns, and geometry found in the natural world. The transparency and immediacy of encaustic paintings allow for continuous modification, aligning seamlessly with Ligorner's approach centered on perpetual transformation. The unpredictable nature of the process introduces unforeseen surprises and outcomes, turning the act of painting into an exploration of the unknown. In her collage creations, Ligorner meticulously cuts and arranges diverse elements to form unexpected compositions bursting with vibrant color. These multi-layered compositions vividly capture the diverse and resplendent forms found in nature.

Sharon Ligorner lives and works in Massachusetts. Following graduation with a BFA from Massachusetts College of Art in 1986, the artist did a residency at Skowhegan School of Painting and Sculpture in Maine. Ligorner has mounted over 40 solo and group exhibitions including Oresman Gallery of Smith College (Northampton, MA), Elusie Gallery (Easthampton MA), Gallery 37 (Milford, DE), Francesca Anderson Gallery (Lexington, MA), Geoffrey Young Gallery (Great Barrington, MA), and Herter Gallery at University of Massachusetts (Amherst, MA), to name a few. Ligorner was one of 79 artists featured in the newly published book Encaustics in the 21st Century. Her paintings are included in the permanent collections of the National Museum of Women in the Arts in DC, the Canadian Imperial Bank of Commerce Headquarters in NYC, and the Art Gallery at Western New England University.

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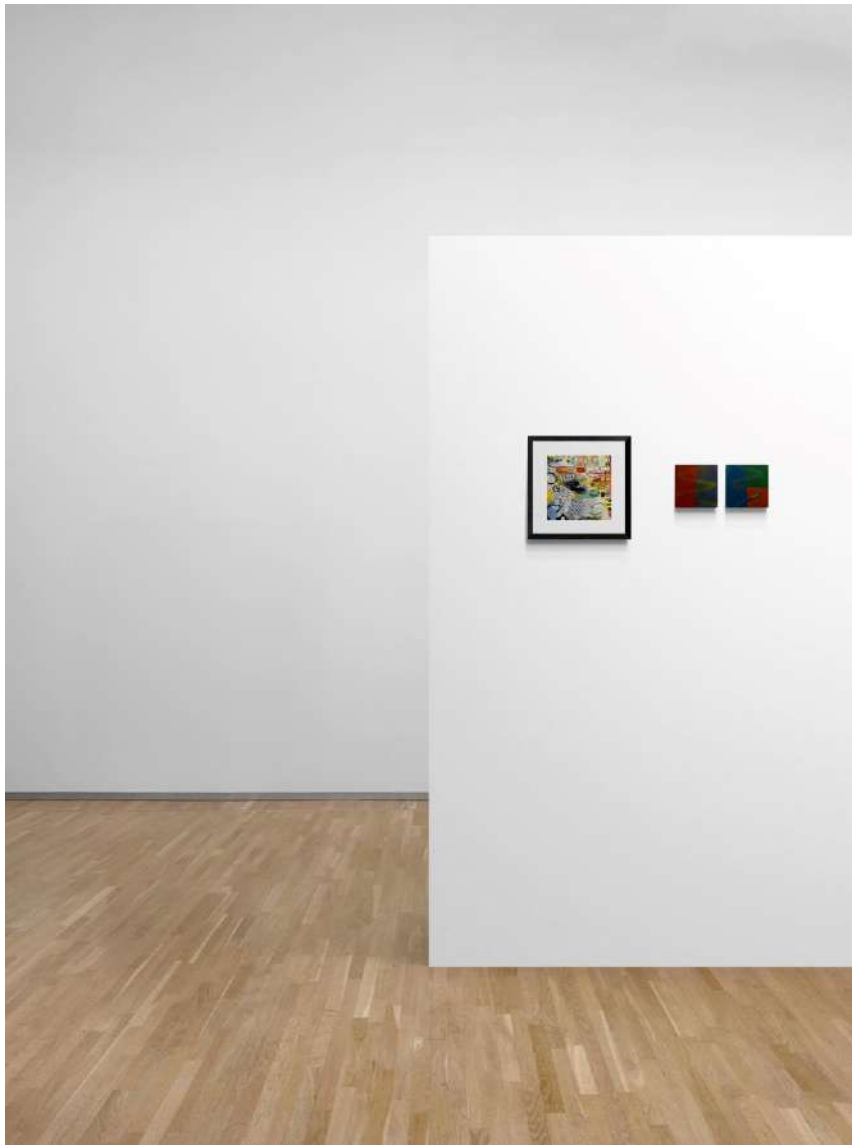

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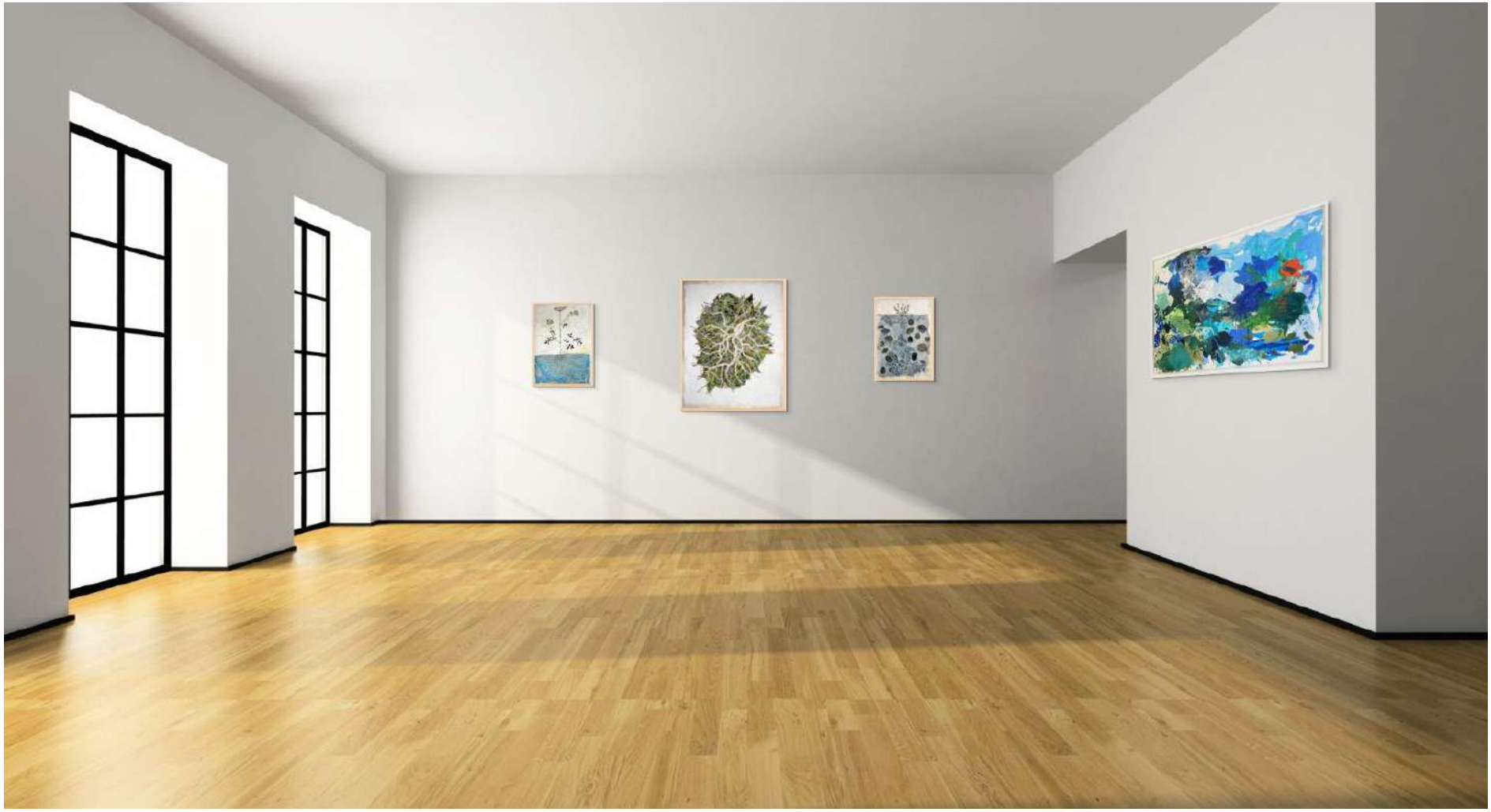

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